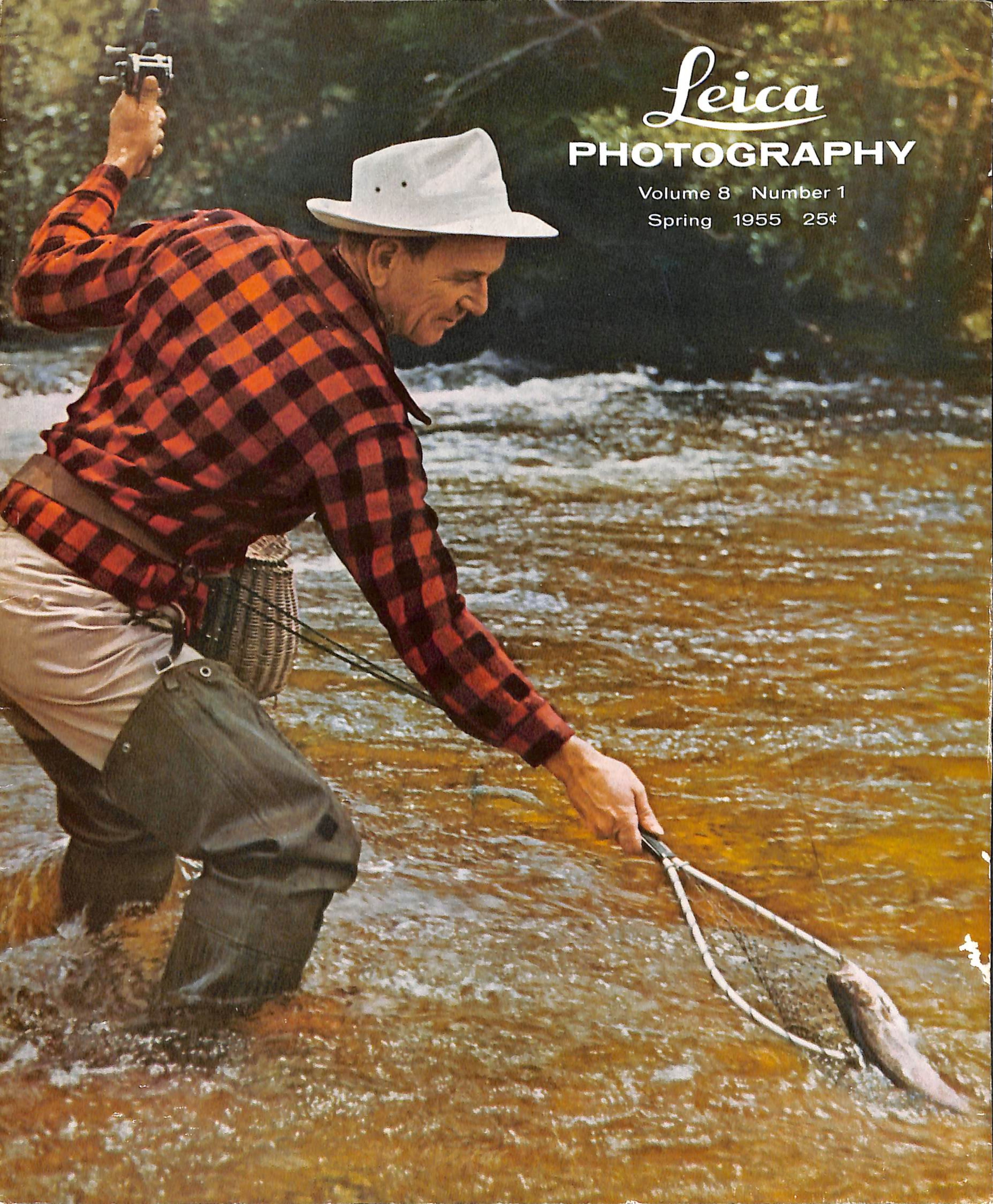

Leica PHOTOGRAPHY

Volume 8 Number 1
Spring 1955 25¢

Leica PHOTOGRAPHY

VOLUME 8 NUMBER 1 SPRING 1955

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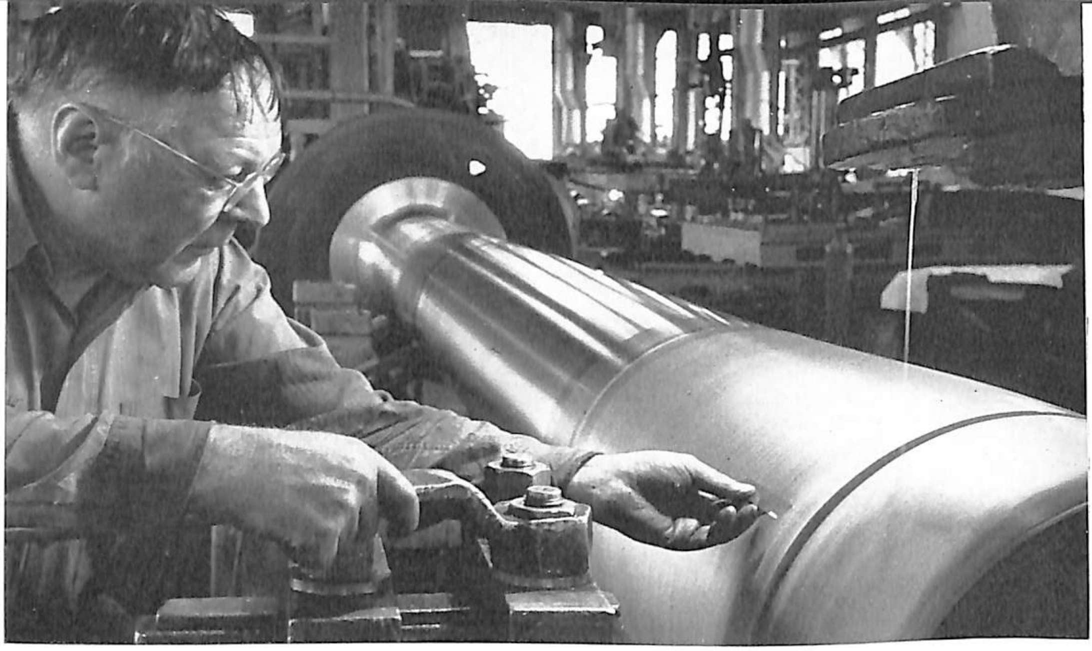
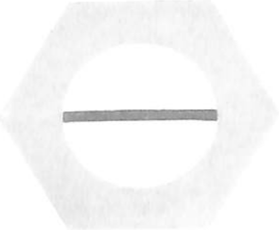
"SUCCESS"
by Thase Daniel
Leica IIIf, Summicron 50mm.
f/5.6 at 1/100th, Kodachrome

"CHARLES"
LEFT: by Julius Behnke
Leica IIIf, Hektor 125mm.



CONCENTRATION. Subject engrossed in his painstaking work was unselfconscious, held stock-still for ½ second exposure. IIf, 35mm. Summaron at f/2. Super XX.



Denny C. Harris | Cleveland, Ohio

INDUSTRIAL PHOTOGRAPHY WITH YOUR LEICA

Discover 35mm. For This Growing Field

I think I should admit one thing before starting: I am a perfectionist. If it takes weeks of study or a hundred exposures to get just the shot I want—then so be it. Although I do not always (not necessarily often) succeed, I always work toward what I consider perfection.

Industrial photography with a Leica was about the last thing I had in mind when I began a year-long assignment for the American Shipbuilding Company in Lorain, Ohio. The company wanted to cover all phases of construction on their new ore carrier, the George M. Humphrey.

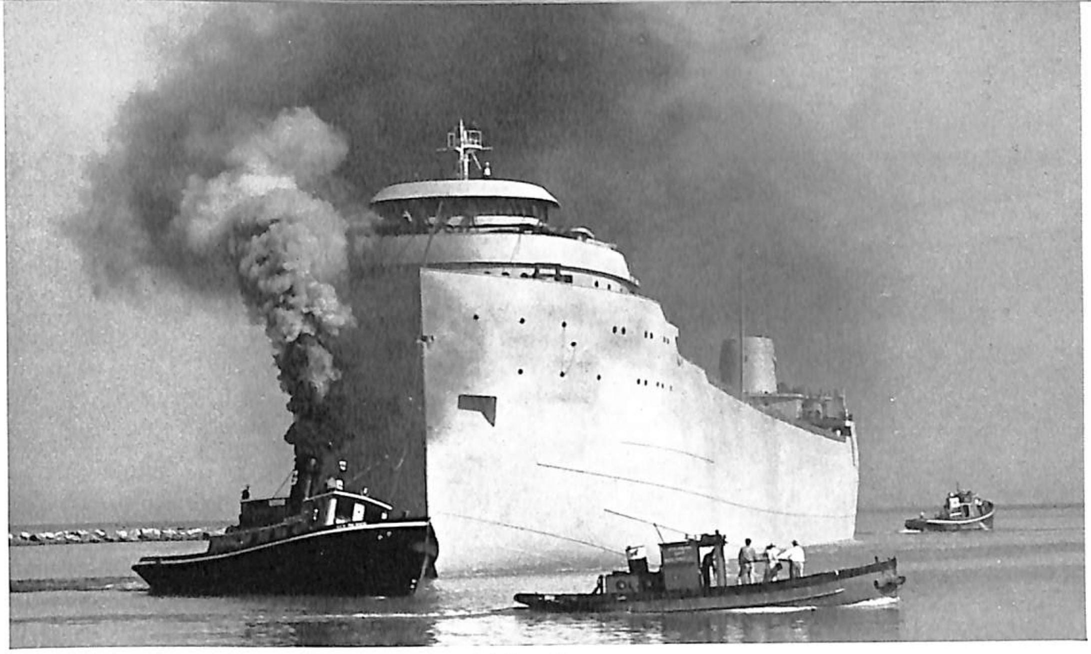
I began in the usual way with a 4x5 camera, many flashbulbs and a couple of assistants to help bear the load. But, most of the shops and interiors to be photographed were far too large to be covered easily by flash. These photographs were for magazine use and I wanted the men in action—not carefully holding still for time exposures or self-consciously working while awaiting the flash. Furthermore, the best vantage points for exterior shots seemed to be up—up ladders, cranes, buildings, and steel superstructures. From the safety viewpoint alone, it was dangerous to be burdened with heavy equipment.

So, I switched cameras.

My experience with the Leica from the first day's shooting proved that I could combine quality and reproduction of fine detail with the tremendous advantages of speed and flexibility a 35mm. camera affords.

Simple, Spontaneous Industrial Photos

After more than a year of industrial shooting with my Leica I wonder, now, why more industrial photographers do not make better use of its potential in this field. One of the first advantages apparent to me was the possibility of shooting a number of exposures (sometimes as many as 100) to get



FAST-SHIFTING SUBJECT. Photographer shot with long-focus lens which was attached in seconds to catch *the* moment. IIf, 90mm. Elmar, 1/200th at f/8, Super XX, orange filter.

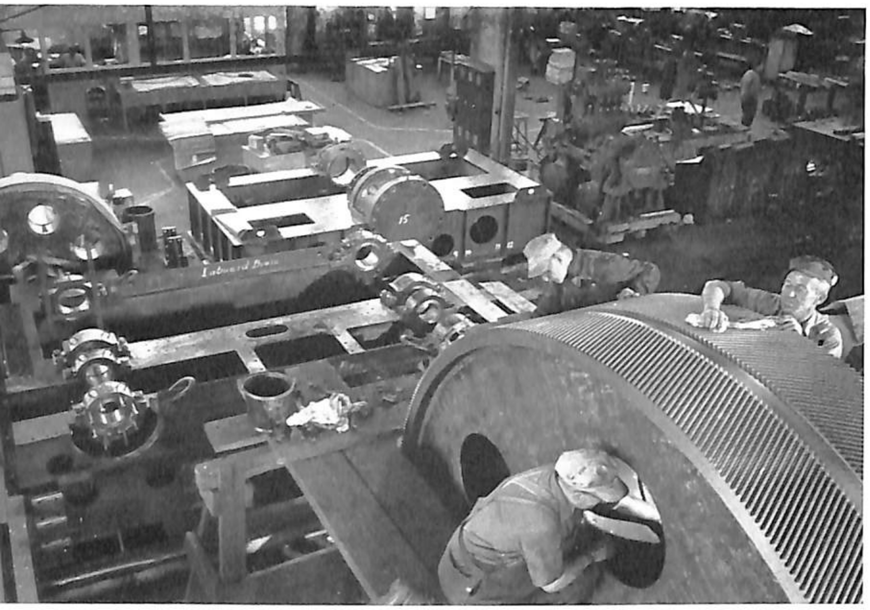
a single "ideal" result. Careful thinking out before taking one or two shots with a larger camera more often than not loses most of the spontaneity of the idea. With the Leica the thinking, or rather seeing, and the execution are about as close as possible.

There should be less industrial photography in which a workman is told to: "stand there as if you were turning a bolt or something." The men working and the work they are doing are an organic unit. Any honest (and consequently more interesting) photograph should portray them as such. My 35mm. equipment is so small that the average workman, after the usual kidding about "take my picture," pays little attention to it.

The portrayal of any operation as complex as heavy industry involves another important problem that a 35mm. approach can help solve—simplicity. Industrial photographs in general, if they are to make a point well, must not try to include too much at once. Or, rather, to try to eliminate what is unnecessary. Most industrial layouts (except perhaps the much photographed steel mills), are excruciatingly complicated when seen through a lens that is not as naturally choosey as the eye. And here is where 35mm. again has the advantage. One of the chief tools of simplification is viewpoint—very low angles, high angles and difficult-to-get-to ones. Carrying heavier equipment into the easier "highs" and "lows" isn't too much of a problem. But anyone who has spent much time in industrial work knows that very often the ideal angle is very hard to get to with a camera at all. The Leica offers several advantages here: speed of lenses, small size, and better depth of field for the necessarily wider apertures.

But, one of the strongest points in favor of using 35mm. for industry is its ability to cope

MASSIVE CRANES. Some of the best shooting possibilities come at the worst times. This one was early morning on a cold, windy, and very gray day. IIf, 35mm. Summaron at f/5.6, Super XX.



FLASH FOR EMPHASIS. Even with 35mm. flash is valuable. One bulb emphasizes large gear without destroying the natural lighting. IIf, 35mm. Summaron, ½ second at f/11, Super XX.

FOUR TO ONE. For low-level aerials, Harris took four Leica shots at each pass of the plane to one with large camera. This cut working time 75%. IIf. 90mm. Elmar. 1/500th at f/8. Super XX.

with the unpredictable subject matter. Many operations happen only once during the time limits of your shooting, so you have to be prepared for anything. An assortment of lenses, filters, and other accessories is a must. But, even more important at times, is the speed with which they can be brought into use. There are many fast-changing situations that can best be covered using two cameras with different focal length lenses. In my own work I always keep two cameras around my neck.

But Be Careful . . .

Along with all the advantages of portability, speed, flexibility, etc., there are certain precautions you need to take when photographing heavy industry with a 35mm. For instance, watch out for dirt and chemicals. Sprayed paint, for instance, may carry several hundred feet in open areas and speckle uncovered lenses. When you *must* shoot near such places, keep the camera covered as long as possible. Wipe off any stray paint immediately before re-covering the camera. Normally, when the camera is sealed and in its case, it is safe. But when changing lenses or reloading—watch out! After getting used to such an atmosphere there is a tendency to absent-mindedly reload wherever you are. Carelessness on this point sent my own cameras in for repairs several times in the first few months. But at that, I guess it's easier to protect a small camera than a large one.

Getting The Utmost From Small Negatives

Industrial clients are particular about detail. This makes extra-careful craftsmanship in 35mm. work an inflexible rule. All of the usual rules hold here, but two are particularly important. And 35mm.'s ease of handling often causes photographers to neglect them. First, sharpness. Sharpness in focusing is obvious. But, many photographers do not seem to appreciate just how *steady* a camera must be held to show up every line and detail to clients who demand just such lines and details. I have a very simple rule that says: "A tripod, a two-hundredth or BE CAREFUL!" Because sharpness is so important, it is an even better rule to be careful *with* a tripod and a two-hundredth! The other technical point I would emphasize is full framing. Use *all* the negative area for every shot where it is possible. And one thing more. If you intend to bring any creative freshness to your work, try to carry to the job as few preconceptions as possible. If you have an idea, shoot it fast. Don't wait. You can think about it for the next ten exposures. You may find, as I have, that no matter how few "perfect" shots you may get from this approach, their resulting life and spontaneity will be well worth your time—and your client's money.

LEICA PERSONALITIES

Helen C. Manzer, F.P.S.A., A.R.P.S.

PER YEAR, SIXTY

California through Mrs. Manzer's Lens

When Helen C. Manzer was studying photography in the '40s under a famous teacher, the rule was that all assignments were to be shot on the class' 5 x 7 view camera. But Mrs. Manzer had been a Leica user since 1930. Print-size for print-size, no one could tell her Leica work from 5 x 7 negative shots, she felt.

And she was right. She used 35mm. and the teacher never knew the difference!

That's the way it is with Helen Manzer's Leica work. It has continuously met and bested competition from a world-wide variety of cameras and photographers. She is today perhaps the leading exhibitor (certainly the leading woman exhibitor) in the country—internationally known, internationally honored.

Now a full-time teacher of photography, Mrs. Manzer was for many years a teacher of Sociology in a leading university and taught photography part-time. She bought her first camera—a Leica—in 1930 on the advice of a friend. Over the years, she has added a IIIc and an M 3, plus 35mm., 50mm., 90mm., 135mm., 200mm., and 400mm. lenses. Her favorite working equipment is the 135mm. with the Bellows and Visoflex "because it's so flexible." When her work calls for interiors in color, she turns to multiple flash with blue bulbs and Daylight Kodachrome.

In line with her professional interest in Sociology, Mrs. Manzer has been recording the daily life of the Tarascan Indians of Mexico. For the past several years, she has spent five weeks at a time with this ethnic group and by now even speaks some Tarascan.

Now one of the country's top exhibitors, Mrs. Manzer first contributed work to an international show in 1942. Today it appears in about 60 shows each year. In a current English exhibit, she is the only woman photographer in the United States who was invited to submit prints.

"But my biggest satisfaction," says Mrs. Manzer, "comes from my association with the Focus Fotosalon in Amsterdam. They have awarded my color work a medal for 10 years in a row. It's a real thrill to get awards from judges surrounded, as this group is, by the standards of the Dutch Masters. And I credit my Leica for my success with color."

Mrs. Manzer will teach classes on both the East and West coasts this summer and fall (see p. 14). One of the features of her California teaching will be a lecture on Leica techniques, to be held on June 17th at the Marines Memorial Theatre in San Francisco.

Aside from her summer courses, Mrs. Manzer regularly teaches beginner and advanced courses plus a special color-slide course at the Brooklyn Central Y.M.C.A. in Brooklyn, N. Y.

ADD TO YOUR PRINTS BY SUBTRACTION

Take The Advice Of A Famous Critic When You Compose Your Pictures

Bruce H. Burnham | Pittsfield, Mass.

St. Exupéry, the noted French writer and art critic, was addressing a group of students in Paris in 1938 when he gave his famous advice. "Perfection is gained," he said, "not when there is nothing more to add, but when there is nothing more to take away."

His philosophy is perhaps more important to photographers than to artists. The artist early learns to exercise his powers of selection. If he doesn't want to show telephone wires he simply does not paint them. But the photographer, knowing that his camera "takes in everything," often neglects to exercise his powers of selection. But he must. For careful selection of lighting, shooting angle, and background is necessary to achieve simplicity of form, light, and shadow.

Properly combined, these characteristics will add IMPACT to your pictures. You will transform commonplace subjects into memorable pictures, good subjects into exhibition prints for salons or your own home. Posterlike, your pictures will "stand out" from the wall—all-important for pictures to be viewed from several feet away! So consider these five suggestions on how you can exercise your powers of selection to gain simplicity —and impact.

FIG. 1. Mass of harbor detail keeps boat from standing out enough to make picture effective on the wall. Leica IIIf, 50mm. f/3.5 Elmar; 1/250 at f/16, Plux X film.

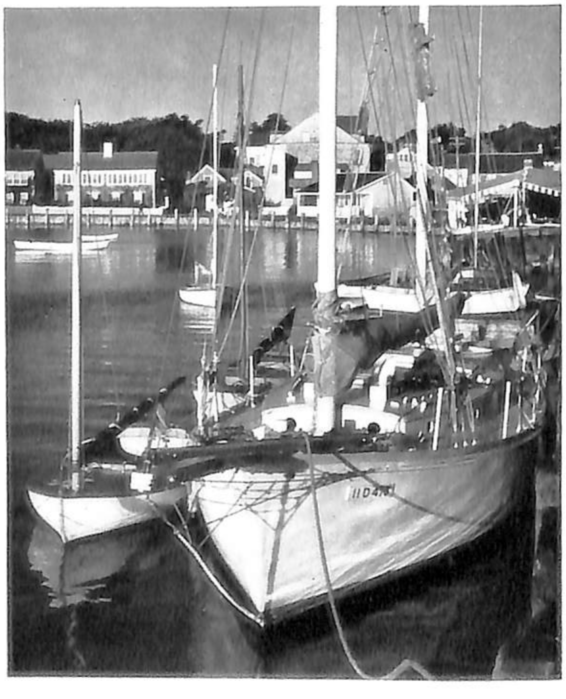
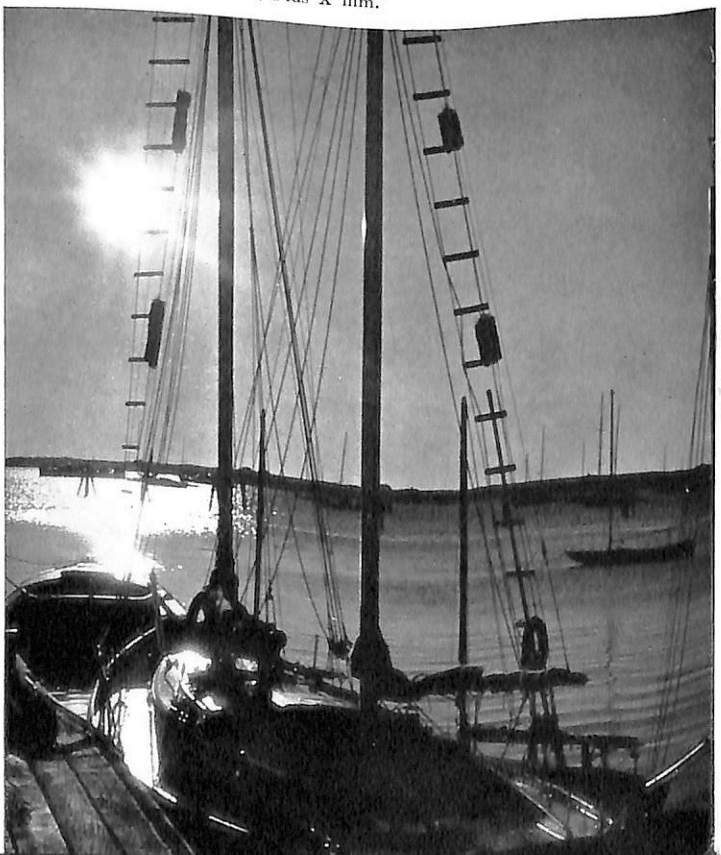


FIG. 2. Shooting into the sun eliminates detail and enlarged print is effective when hung on wall. Leica IIIf, 50mm. f/3.5 Elmar, 1/500th at f/16, orange filter, Plus X film.



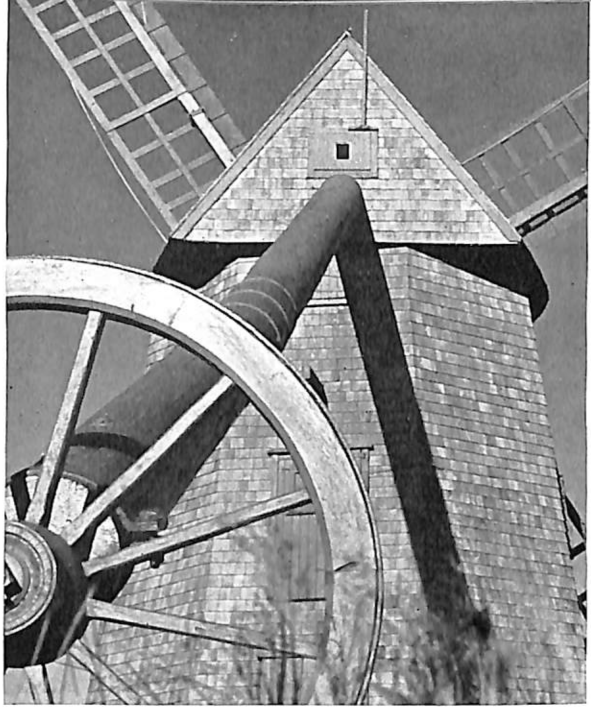


FIG. 3. Shooting from unusual angle transforms commonplace subject into dramatic picture suitable for hanging. Leica IIIf, 50mm. f/3.5 Elmar, 1/200 at f/22, K-2 filter, Plus X film.

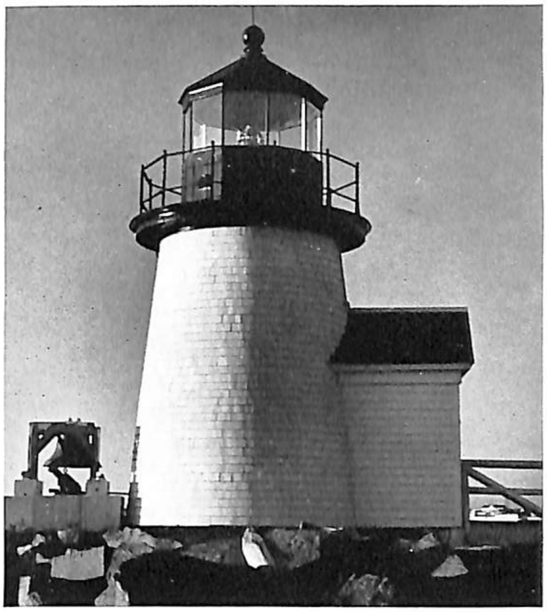


FIG. 4. Lack of dramatic lighting prevents composition from having maximum effectiveness when hung. Leica IIIf, 50mm. f/3.5 Elmar, 1/200 at f/8, K-2 filter, Plus X film.

First: Select One Center Of Interest

Whether you are shooting a harbor, a group of sailboats—or a collection of dead fish—select one center of interest and then make a "portrait" of it. Eliminate all confusing elements, either in composing or in enlarging.

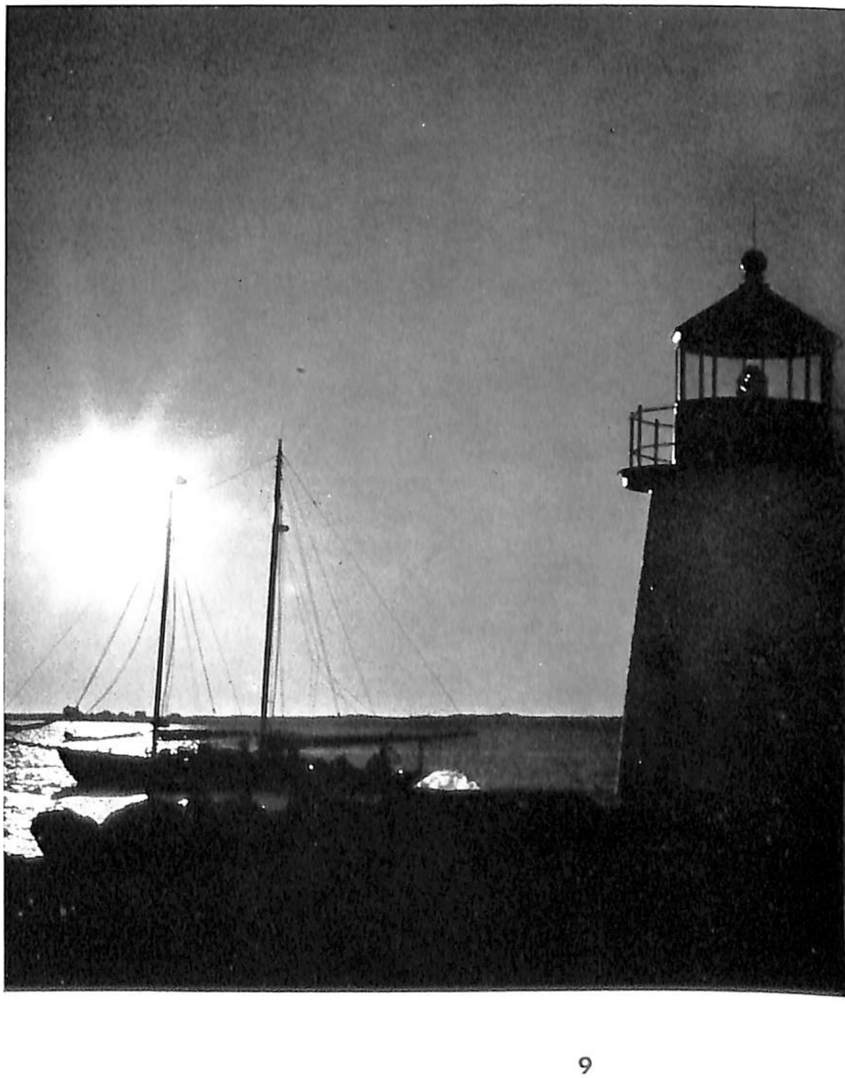
Consider the photograph of the sailboat moored in Nantucket Harbor (Fig. 1), located off the coast of Massachusetts. To be sure, the picture follows St. Exupéry's advice in that it is basically a simple composition—the large boat gives one dominant center of interest. The photograph, however, is still just an excellent record shot because it lacks impact. There is so much harbor detail that even a 16x20 enlargement of the Leica negative fails to stand out from the wall.

The simplified version (Fig. 2), however, has tremendous impact, and it was easy to achieve. Following St. Exupéry, I eliminated extraneous detail. Moving from near the bow of the boat, where I took the first picture, I walked down the pier to a point just beyond the stern. Then I added an orange filter and shot directly into the sun (meter aimed at sun). Only the essential elements of the composition remain. The result—an impact picture. Hanging on our living room wall, the picture is immediately noted by visitors.

Second: Select Unusual Angles

The photograph of the windmill (Fig. 3) has impact because it combines one center of interest with an unusual shooting angle—I actually rested

FIG. 5. Dramatic lighting enhances basic lighthouse composition. Leica IIIf, 50mm. f/3.5 Elmar, 1/500 at f/16, dark orange filter, Plus X film.



my Leica on the ground. Taken from the front, the picture would be just another record shot. You've seen it on countless postcards.

Third: Select Dramatic Lighting

The lighthouse picture (Fig. 4), a simple composition in selection of subject and technically excellent, is still just another picture. Although the lighting is not flat, it is not dramatic—and the picture lacks impact.

Now consider the simplified version (Fig. 5). It is of the same lighthouse, but the picture was taken at sunrise and, fortunately, just as an early morning fisherman was making out to sea. Shooting into the sunrise with an orange filter gives dramatic lighting. Note the sharp highlights on the lighthouse. The result—another impact picture that "stands out" from the wall, where it hangs.

Fourth: Select Simple Backgrounds

"Old hat" to many photographers, simple backgrounds are the most often overlooked item in the photographer's checklist. There are, of course, many methods of keeping backgrounds simple. You can shoot your subject against the sky, or from a high angle, using grass, sand, or other textured material for the background. The background, however, should be appropriate as well as simple. The shingled background (Fig. 6) is appropriate to the Nantucket setting and also places emphasis where it belongs—on the figurehead. The same is true of the shot of the girl (Fig. 7).

Fifth: Simplify Equipment And Technique

Cameras, enlargers, film, technique vary, of course, with photographers. After going around "Robin Hood's Barn," however, I have learned a few things which may help you.

Above all, standardize on one camera, one film, and one technique until you master them. I have standardized on a Leica and a Leitz enlarger. The latter was recommended to me by Charles Vickery, internationally known worker in 35mm. The enlarger's unique method of making the negative lie flat helps assure sharp prints.

Impact pictures, in fact, are easy to make—if you plan your compositions with St. Exupéry's guiding principle in mind: "Perfection is gained, not when there is nothing more to add, but when there is nothing more to take away."

So, select one center of interest, unusual shooting angles, dramatic lighting, and simple backgrounds; and standardize on equipment and technique.

Your prints will earn "ohs" and "ahs" from neighbors, and raves from critics.

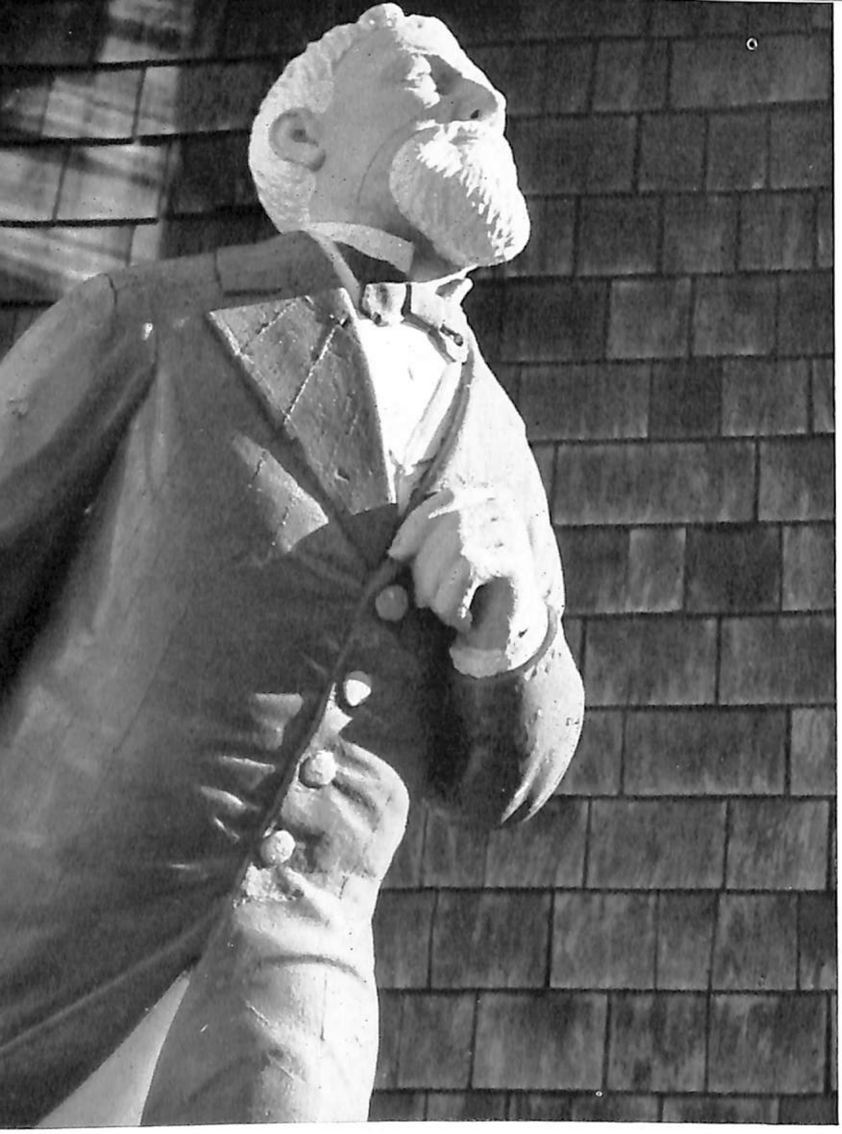
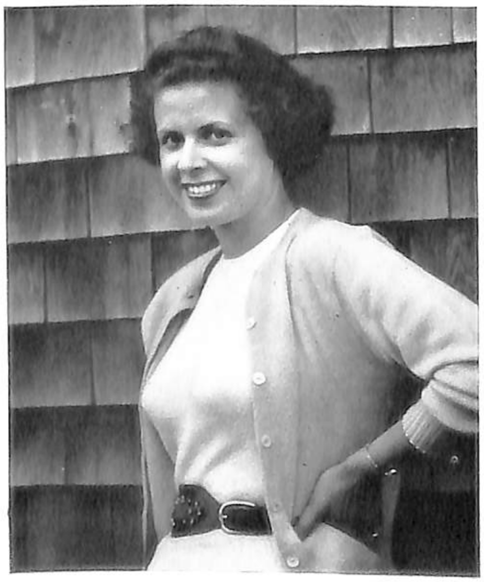


FIG. 6. Simple background places emphasis where it belongs—on the figurehead. Shot on overcast day to soften lighting. Leica IIIf, 90mm. f/4 Elmar, 1/30 at f/5.6, Plus X film.

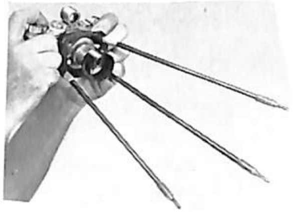
FIG. 7. Background should be appropriate as well as simple—weathered shingles are appropriate to Nantucket setting. Leica IIIf, 50mm. f/3.5 Elmar, 1/200 at f/16, Perutz film.



HOW LEICA SOLVED THE PROBLEM

Nicholas J. Farago

Goshen, N. Y.



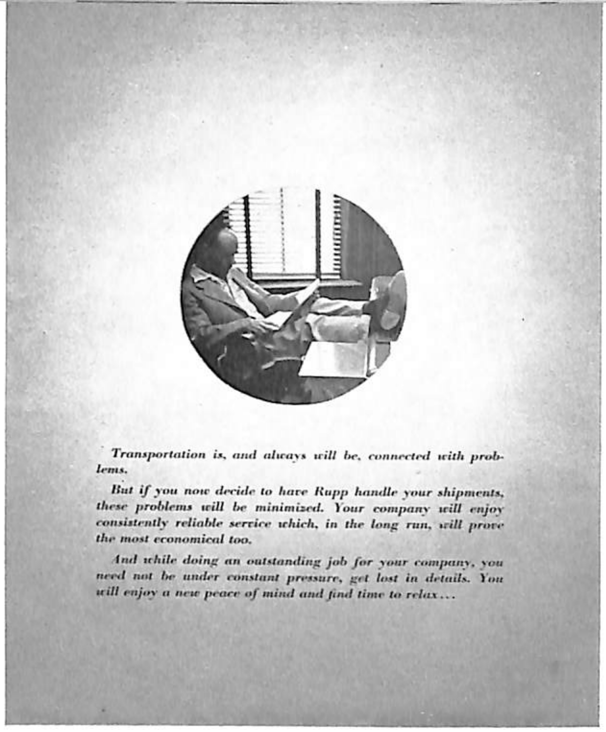
My company, a small to medium size motor carrier, had to provide a sales presentation folder for its sales representatives. Normally, this is a common problem, easily solved. But we needed not more than seven copies of an illustrated, printed booklet of 20-30 pages to tell the complete story of our service. But to have a book of this size printed, cuts made, the type set, etc., for a run of only seven copies, would have made the cost prohibitive.

Consultation with our photoengraver, who makes the cuts for our monthly publication, and the photo dealer who finishes my amateur shots, convinced me that no commercial photofinisher would make the print for my layouts to specification. My initial idea of having the photoengraver work with film instead of metal, and then blow his negatives up to size 8½" x 11", would not work either.

So, I decided to go ahead anyway and produce the seven copies of the sales presentation folder myself via photography all the way.

I had a little background as a snapshot amateur. Last June, I bought a Leica because I needed better illustrations for the monthly company publication I edit. Later I bought a Leitz enlarger, basic darkroom equipment, and the Leitz BOOWU for close-up work. I would make my own prints for the illustrations, prepare the layout, have our printer make reproduction proofs of the copy, do my own paste-up work, use the BOOWU for close-up shots of the completed layout and print seven 8½" x 11" enlargements of each page.

This was a pretty ambitious undertaking, as I found out. I spent roughly 330 hours on the project. All in all, the booklet, which has 27 pages size 8½" x 11", 79 illustrations including 60 original pictures and 19 reproductions, cost the company $300.00. This includes reproduction proofs, photo equipment, and photo material.

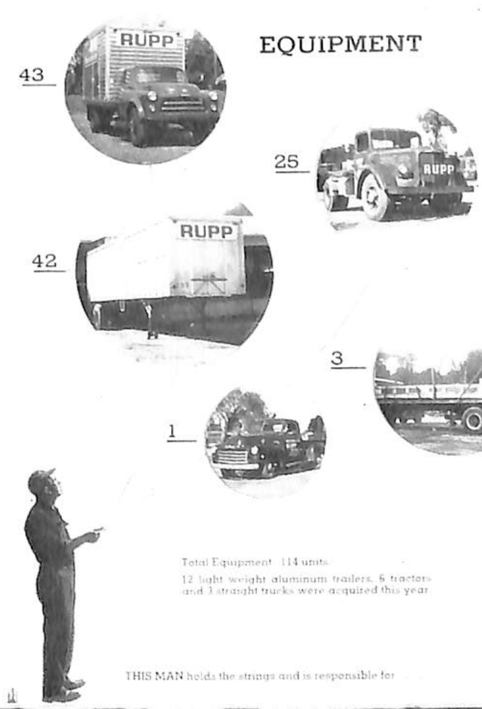


Transportation is, and always will be, connected with problems.

But if you now decide to have Rupp handle your shipments, these problems will be minimized. Your company will enjoy consistently reliable service which, in the long run, will prove the most economical too.

And while doing an outstanding job for your company, you need not be under constant pressure, get lost in details. You will enjoy a new peace of mind and find time to relax...

AUTHOR MADE PHOTOS, enlargements, layouts, then rephotographed paste-ups. Final pages were 8½" x 11" blow-ups of copied paste-ups.



EQUIPMENT

Total Equipment 114 units.

12 light weight aluminum trailers, 6 tractors and 3 straight trucks were acquired this year.

THIS MAN holds the strings and is responsible for

Is a 35mm. camera
practical for news photography?
This question has always been the big one for a
news cameraman planning to use one.
My answer is—yes!

News

Human Interest

Feature

NEWS WORK WITH 35mm.

Bill Warren | Atlanta, Georgia

Modern lenses, high-speed film, and methods of reproduction, have made great strides since the days of pyro developer and glass plates. Glass plates and pyro developer are fine, but publishers aren't setting type by hand — progress has been made in all fields of newspaper production.

We have one of the finest plants in the country. Yet, only a couple of years back I got the old horse-laugh from some of my fellow staffers when I proudly announced that I had solved the sports department's request for "something different" on night baseball. I was shooting "available light" with a Leica. The wisecracks came thick and fast:

"What magazine is going to reproduce them?"

"The sports desk won't use them."

"Who are you kidding?"

"There isn't enough light for the umpires, much less photographers!"

Well, the papers *did* get good reproduction. The sports desk not only liked it but they wanted more. And there *was* enough light after all.

The key to my whole experiment was that I had the same confidence in my Leica as in my 4x5 camera. I had made some test shots and found out that 1/200th at f/2 would have to be the exposure whether I liked it or not. The developer was an old standby—D-76 F (10 times the Borax of the normal D-76 formula). I use this formula for all of my "weak lighting" shooting. There is always a question raised about why I use this developer over some of the new arrivals on the market. It's simple; I have developed a technique using this combination; until I have time to make a full range of tests, I'll go along with the setup I am now using.

The grain involved isn't anything more than I would get from 50% overdevelopment in a fine-grain developer. This may bother some perfectionists, but for my purposes, grain doesn't reproduce.

Techniques

But there's one little trick that I picked up from watching our engravers. When I first turned in night baseball shots made under natural light conditions, they had a tendency to reproduce a little gray. This came as a shock to me because the prints looked to be about the same contrast as ones which hadn't been forced in development. But—the engravers were shooting the black areas as gray instead of black. In big enlargements, the grain caused the blacks to "open up." When they started reading this area on the print as a black, the reproduction looked as good or better than those shots made in the conventional manner.

The next question is always the inevitable one; how about processing time? This may startle the average 35mm. user: 12 minutes or less from latent image to dry negative! Five minute development (70 degrees in D-76 F) is my normal time.

Sports

Two minutes to fix, two minutes washing under a fast-flowing spigot — three minutes to dry by forced hot air or heat lamps. Not bad when you consider that our larger negatives usually run about seven minutes, and they are always printed wet!

I can, and have, printed wet 35mm. in the same time. After fixing, I rinse the excess hypo out and run them through a wetting agent—chamois them and print in an enlarger with a glassless negative carrier. Before a couple of prints are made, the roll is dry. After printing I refix and wash the roll, then dry and put it away.

Obviously, the Leica will not replace the Speed Graphic for those "one shot" jobs on a tight deadline. But in many cases, on layouts and feature stories, the picture editor will use more than one picture because you took the trouble to provide him with a better coverage than he anticipated. Example: the home run or the old car tour.

Spot news jobs needing many shots are a natural for the Leica.

Other sports events can be handled the same as baseball. I have had many comments (favorable, that is) on football under stadium lights and basketball in indoor gyms. Only one slight problem: our editors like to have the action running from left to right in the sequence so I have to be satisfied with single pictures in most cases. It's a tough job to have the play move within 30 feet of you and still be lucky enough to have it going left to right. In all, during the past two years, I have had 25 or 30 night sports action sequences run. On baseball this past season, I had 126 pictures of night action run in our two papers. That's an average of two shots per game—all made with my Leica.

Even color, in national magazines, has come to more and more use of 35mm. Within three weeks, I have had four assignments from a national weekly magazine and three out of the four were made on 35mm. *at the request* of the photo editor.

It's a far cry from a few years back to have the photo editor call and say "How about taking your Leica and shooting a layout on . . . . . ." Times have really changed!

THE LEICA is no exception in newspaper darkrooms. Below are the Leica equipment used by the Denver (Colo.) Post and the men who use it. L. to r.: Floyd H. McCall, Orin Sealy, Randall Gould, Ira Sealy, Albert Moldway, Dave Mathias. Two staff members not shown are Dean Conger (who owns two Leicas) and Dave Snyder.

THE GADGET BAG

Color Courses. Want to combine your vacation with learning how to make color slides that will bowl over the judges? Helen C. Manzer, F.P.S.A., A.R.P.S., an internationally known teacher and color slide exhibitor, is conducting courses in color slide photography in two of the country's most photogenic areas this summer and fall.

On the Monterey Peninsula, California, she will teach one group from June 27th to July 8th, a second from July 11th to July 22nd. Get the details of these California classes from Margaret E. Wilson, Box 68, Harper Canyon Road, Salinas, Calif.

At Orford, New Hampshire, Mrs. Manzer will teach you how to capture the summer and autumn beauty of New England. The first course, "Photographing In New Hampshire" is from August 1st to August 12th. A "Fall Foliage In New Hampshire" course runs from September 26th to September 30th; an added course is from August 15th to August 26th. You can get details of the New Hampshire courses from Mrs. Richard B. Pomeroy, 18 Fox Meadow Road, Scarsdale, N. Y.

New Books. "The Practical Way To Perfect Enlargements" by Joseph Foldes. Here is a book that is just what the title claims. It is thorough (I can't recall another that covers Border Printing, for instance), and leads you in a straight line through all the enlarging processes. Foldes wastes no time on elaborate theorizing, but tells you precisely what to *do* to get a given result. What's more, he *shows* you — in 353 illustrations! It's clearly written, and the author seems to have skipped nothing that will add to your mastery of enlarging. (Camera Craft, $5.00.)

"Beginner's Guide To Color Photography" by Joseph Costa, A.P.S.A. Mr. Costa, chief photographer for King Features Syndicate, presents color photography as fun—pure and simple. Frankly for beginners in color work, the book purposely avoids technicalities. Unlike some other books on the subject, this one won't scare you away if you've had no previous experience in shooting color. If you are reasonably good with black-and-white, this book will help you to do excellent color work easily. Chapters cover color harmony, exposure, synchro-sunlight pictures, action, interiors, and lots more. (Greenberg, $1.95.)

Scoop. After seeing our recent piece on the Leica in TV work, KIEM-TV California wrote us of some super-fast news coverage they were able to give with the aid of their Leica. An earthquake struck California last December about 2 minutes to noon, knocking out power for several hours. KIEM-TV staffers grabbed the Leica and within an hour and a half had 50 shots on film. Once developed and glass mounted, the negatives were put on the air (via the station's stand-by generator) at 3:00 p.m. Images were reversed electronically so that viewers received positive images. Thus, areas which still had power outside town saw photo reports of damage even before local residents had the full story!

Spot News. Leica user George P. Boutren of Los Angeles writes to tell of a little hobby session that turned into exciting on-the-spot news coverage.

With a friend, he was trying out his new 90mm. Elmar on some beach scenes along the shore of Lake Michigan. Standing with his back to the lake, Boutren saw a terrified look appear on his friend's face. He took one look over his shoulder at the water and then ran like mad for high ground.

A seiche had occurred and big waves were rolling in from the lake. (A seiche is a sudden oscillation of a lake surface. It is believed to be caused by a sudden, local increase in air pressure on the surface of the water.)

Many lives were lost in this (happily) rare disaster, and Boutren was able to cover the fast-breaking news as it happened. One of his shots was used in a big Chicago daily.

Quiz. Last fall you may have received one of our questionnaires. We were asking for information to help us make LEICA PHOTOGRAPHY a more interesting and useful magazine. Over 8,000 of you took time to answer—a whopping 54% of those we queried. In fact, we had so many replies that we are just now completing an analysis of them. In future issues, you will find some of the interesting things we have discovered about LEICA PHOTOGRAPHY readers and what they like, photographically speaking. Many thanks for your cooperation!

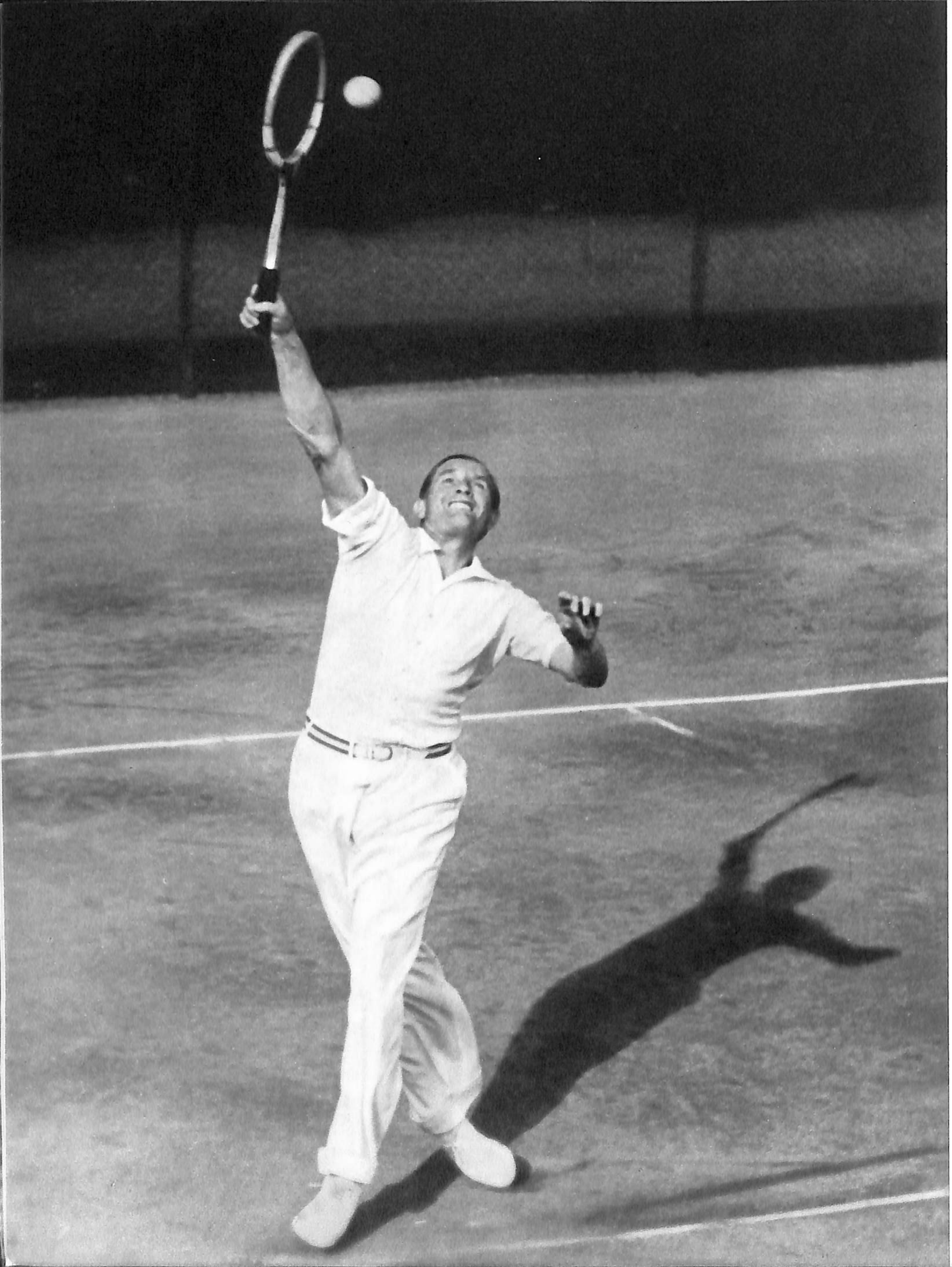
GRAVURE SECTION

Circus by Werner Lengemann, Germany. IIIf, 50mm. Elmar f/3.5, 1/5000th sec. electronic flash, 1/50th on Adox KB-17.

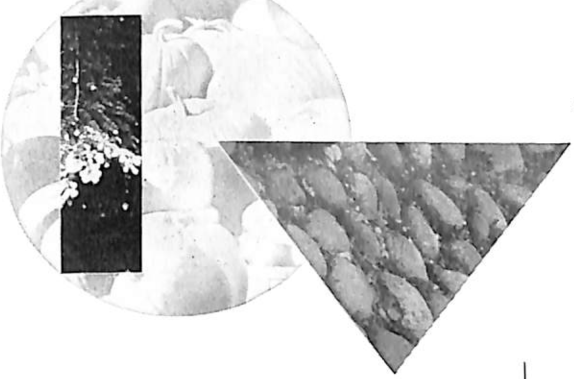
Forehand Smash by Otfried Schmidt, Munich, Germany. IIIc, 90mm. Elmar f/4; f/6.3 at 1/500th.

Bird by J. H. Wallis, Pikesville, Md. IIIc, 90mm. Elmar f/4; f/8 at 1/50th on Adox KB-14.

Quiet Afternoon by Mortimer Friedman, Washington, D. C. IIIc, 50mm. Summar f/2; f/8 at 1/100th on Plus X.



A V N I V



TRY OUTDOOR STILL LIFE

Make Your Record Shot A Picture

Rowena Brownell | Providence, R. I.

Shooting outdoor still life can increase your appreciation of a variety of everyday subjects. You will need insight, enthusiasm and the determination that each effort will be the result of your own personal approach. And it is astonishing how quickly imagination is stimulated, and how rapidly your ability develops.

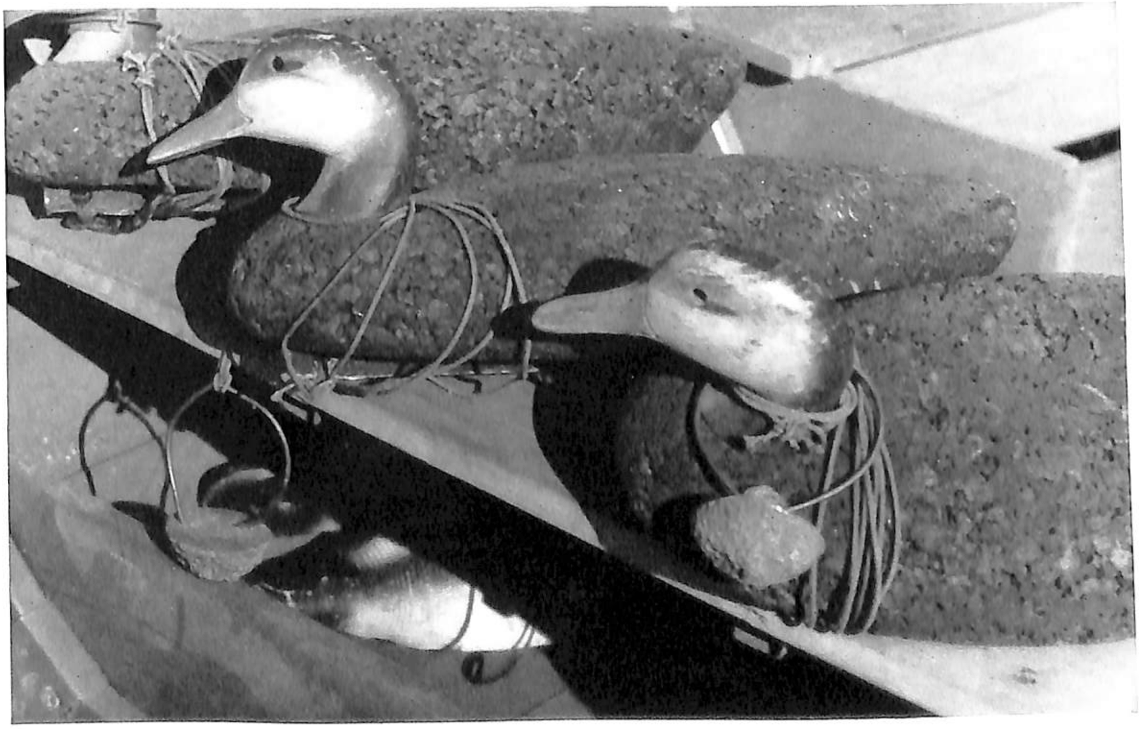
Generous sunlight, daylight ample or poor, reflected light or that from street lamps may disclose an interesting subject at any time. The angle from which you shoot is important. Determine it by the direction and quality of light, the value and shape of shadows, and by general organization of the picture area. Some subjects are best interpreted by mood or key. In some cases, the very lack of extreme definition through atmosphere helps rather than hinders the result.

Usually outdoor still life is at its best when the subject is spontaneously seen and recorded, when the impact is strongest. This is easiest with a camera small enough to be carried easily so that it is readily available. Your Leica is ideal because it permits you to shift position quickly and gives you a wide choice of lenses.

There is no reason why *pictures* and *records* may not be combined happily in one photo. For instance, take a picture of an ancient wooden door with an iron latch or knocker casting a shadow on the sunny weatherbeaten surface. Wide cracks between the boards act as strong dark accents in the rich texture of the wood and help the composition of the picture. Attention to proportions of the door and fine definition in the textures provides a record along with a picture. Villages change almost from year to year. The types of streets, homes, and fields that are familiar now offer chances for both still life pictures and records.

Temporary subjects come and go—often before

SHADOWS keep the interest within the picture area. Leica M 3, Elmar 90mm., Adox KB-14 in Promicrol, f/11 at 1/250th.



it occurs to us that they are picture material. Advertising pennants at gasoline stations will soon be displaced by something else to attract attention. Instead of merry-go-round animals that are such good photographic material we soon may have to search for substitutes.

Natural still life is possibly the most rewarding of all types, and it is certainly the most difficult to present properly. Such subjects as massive tree roots pose a problem. You must simplify composition, or the result is meaningless. Pine branches in silhouette are characteristic. But it is seldom that you find a fine example where you can photograph it properly. Everything from ferns and skunk cabbage in the spring to bare branches and marsh grass in the autumn belongs to outdoor still life.

A practical use for natural still life records exists in the forms, the habits and structure of trees, plants, and shells as notes for design in pottery, textiles and wallpaper. Much fine ironwork tracery is based on natural form. This is, of course, far from a new idea. Some libraries have scrapbooks of still life photos that are in constant demand. Unless one is trained to observe plant structure, knowledge of it is usually extremely vague. General shape and proportion you may remember. But beyond that, a couple of good photographs can save a designer much time.

Steps To Technical Excellence

With your subject chosen, you face problems of exposure, development and printing, inseparable processes involved in making pictures. Select the very spot from which the subject is shown to best advantage, avoiding any undesirable space in the area. First attention then is to the light and shadow; the range of values; the shape and proportion of the items to be included. Consider background also, for it is easy to overlook. Later it can pose a difficult problem by being too much in evidence. By filling the picture with your main subject, you minimize the amount of background. Often a change of height will control it by eliminating much that is confusing.

Careful reading of your exposure meter is the next step. In most subjects major interest depends upon the main shadow and its relationship to adjoining areas. This calls for adequate exposure if the result is to be of fine quality. When it is possible to take a shadow reading as well as a general one, do so. When possible, plan for the exposure and development that will assure detail in the main shadow, leaving the darkest values to strengthen the organization of the picture. Now check focus. Be sure that the foreground is sharp. And remember that hand-held exposures must be short enough to assure crisp definition. Even though most still life does not move, the camera can and often does.

Although you may never want extreme enlargements of still life, it is best to have quality negatives to get pictures of fine definition with handsome highlights and shadows. To this end, use fine grain film of good color correction. True color value is especially important, and some emulsions take care of a situation in which another film would require a filter. Filters are seldom actually essential, and there is always the problem of the time factor when the camera is hand-held.

Develop in fine grain developer to the degree that will provide shadow detail without blocking the highlights. This varies with the emulsion, exposure, and developer, and it calls for individual experience. It is best to use one film with the rating and development advised by the manufacturer for a good many rolls as a basis for any divergence from directions. I use replenisher for each roll and filter my solutions every time. Also, I mix my hardening bath freshly before using and discard it after one use. Probably no one factor has as much influence on the image quality as uniform temperatures of all solutions, including the wash water. Use the thermometer in each solution of the process and in the washing stage keep it in the tank and watch it like a hawk. If you use a wetting agent for the last ½ or ¾ minute, add the recommended amount to either distilled or boiled water to avoid the formation of annoying bubbles on the film. Holding the strip of film by the edges, shake it carefully a couple of times to rid it of excess moisture before hanging it up by a clip and weighting it by another. If water spots form they should be immediately and gently absorbed by sponge or chamois.

If this care, which soon becomes routine, seems unnecessary a few trials should convince anyone that it is the easiest way. In negatives in which a section is without detail other than subtle gradations, any remaining sediment or a water spot can completely ruin it.

Printing

I find variable contrast paper of particular value in 35mm. work. A properly exposed and developed roll of film should all print acceptably on #2 or #3 paper. In records there is usually no difficulty. But in *pictures*, you may want to use different degrees of contrast to interpret the subject according to your own feeling about it.

Glossy, smooth or semi-gloss paper in that order, make the most of the negative. The glossy, having the longest range of values, is capable of greater luminosity in the shadows. But it is also the most difficult because it discloses all negative defects. Its use always encourages carefulness about dust on the negative or in the enlarger.

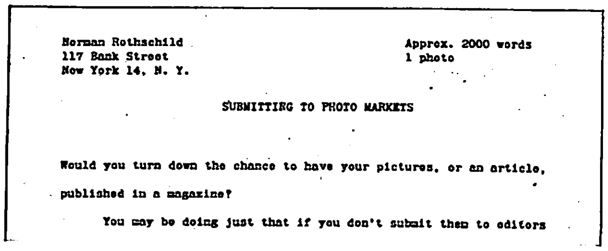
"BRANCHES OF HEMLOCK" is a fine example of a combined picture and reference shot. Deep shadows call for careful exposure. Leica M 3, Summicron, Adox KB-14 in Promicrol, f/8 at 1/100th.

CRAFTSMANSHIP at every step from visualization through final print produced this striking texture study. Leica M 3, Summicron, Adox KB-14 in Promicrol, f/16 at 1/100th.

INTERESTING SHADOW PATTERNS cast by pumpkins and baskets caused the author to make this autumnal still life. Leica M 3, Summicron, Adox KB-14 in Promicrol, f/11 at 1/100th.

SUNLIGHT and out-of-focus background emphasize maple leaves. We see the essence of the scene without distracting details. Leica M 3, Elmar 90mm., Adox KB-14 in Promicrol, f/8 at 1/250th.

ARROW FORMS repeated by curbs and cart handles add to this effective study of an old barrel cart. Leica M 3, Summicron, Adox KB-14 in Promicrol, f/16 at 1/100th.



Norman Rothschild
117 Bank Street
New York 14, N. Y.

Approx. 2000 words
1 photo

SUBMITTING TO PHOTO MARKETS

Would you turn down the chance to have your pictures, or an article, published in a magazine?

You may be doing just that if you don't submit them to editors

FIG. 1. First page of manuscript for this article shows proper way to identify author, length and illustrations.

Ed. Note: A good many Leica users ask us how to submit material to LEICA PHOTOGRAPHY. We, in turn, have asked the author, a well known free-lance contributor to many photo magazines, to sum up the professional way to approach editors. Nearly all he has to say applies not only to LEICA PHOTOGRAPHY, but to magazines in general.

Make It Easy For Editors, And Sell!

SUBMITTING TO PHOTO MARKETS

Norman Rothschild | New York, N. Y.

Would you turn down the chance to have your pictures, or an article, published in a magazine?

You may be doing just that if you don't submit them to editors neatly and professionally. Or, if you haven't given thought to which editor wants what kind of pictures.

What To Submit

Before contributing to any publication take a good look at several issues. Look at the articles and the pictures, comparing them with what you have to offer. You can get back issues at public libraries or in secondhand book stores. And study competitive magazines in the same field. Don't expect an editor to repeat a picture or story idea that has been done recently by a competitor.

Most magazines are prepared several months before actual publication date. Thus, pictures and material on a summer subject, for example, should be submitted during the preceding winter.

Whenever you are in doubt about submission of material, writing the editor may save you time and effort. Tell him just what you have, and ask him what he is looking for. You may be able to fill one of his current needs.

It is usually best if you submit an outline first. In it, cover all the points you wish to make and list the illustrations. If possible, try to indicate how many words the article will be. If the editor likes your ideas he may assign you to submit a finished article.

Leica Photography

Articles for LEICA PHOTOGRAPHY include those on 35mm. techniques, special uses for Leica equipment, interesting gadgets (occasionally), "profiles" of interesting Leica users and stories of special photo problems solved by Leica equipment.

LEICA PHOTOGRAPHY accepts pictures of a wide range of subjects. These may be landscapes, portraits, children, salon-type pictures, candids, sports, theatrical photos, nature and scientific shots, industrial views and — of course — pretty girls. But, these latter should be the girl-next-door type, rather than the chorus girl next door. No overdone cheesecake! And have, or be ready to get, a signed release from people appearing in your pictures. Get release forms from the editor.

LEICA PHOTOGRAPHY uses color for four covers per year. Competition is tough here, so send only your best pictures. And verticals only, remember.

Pictures

Pictures for magazine reproduction should be as sharp as possible. Blurred images should be used only when they are a creative technique to tell the story better. Even then you're on risky ground because blurs and softness are matters of taste; sharp prints are *never* wrong technically.

Pictures for LEICA PHOTOGRAPHY especially, should be good and sharp. The Leica is noted for its precision and ability to make sharp pictures under a variety of conditions. Why send the editor pictures that he knows are not the best your Leica can take?

Send untoned glossy or semi-glossy prints. These are best for reproduction.

Prints should be of good normal gradation, with clean whites and good blacks, and plenty of in-between tones. Don't send flat or extra-contrasty prints unless you are using them to get some special effect in the print. And then, make it clear to the editor in writing.

Standard Size

Prints larger than 8"x10" have great visual impact, but they will only be in the editor's way. The 8"x10" size is adequate, sensible, and preferred. Prints this size are easy to judge at normal viewing distances—at arm's length, or laid on a desk.

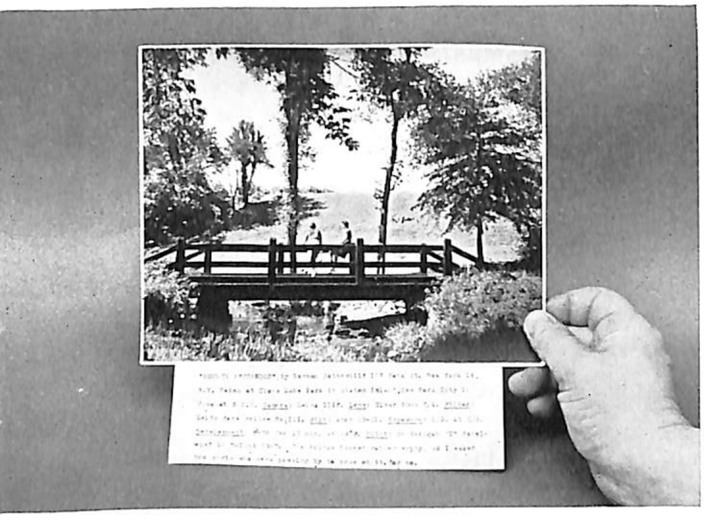


FIG. 2. The caption sheet should be attached with rubber cement or scotch tape so it can easily be removed.

They are also easily stored in ordinary letter size office filing equipment, where the editor can keep them for further consideration. If you *must* show large prints in order to demonstrate the abilities of some special emulsion, fine-grain developer, or super technique, it's better to enlarge a *section* of the negative to 8"x10", than the whole negative to 14"x17". And *don't* send pictures in salon mounts.

Captions

To prevent loss, put your name and address on the back of each picture. Write or print this clearly or use a rubber stamp. Be careful to prevent the writing from embossing through to the front of the print.

Attach a caption sheet to each picture as shown in Fig. 2. Besides your name and address, each caption should contain the following facts: *Who* it is a picture of, *when* it was taken, *where* it was taken, *what* is going on, *why* you took the picture and *how*, and under which circumstances you made it. For photo magazines also include technical data. Also, tell of any interesting circumstances surrounding the taking of the picture.

Remember: A caption tells something about the picture that is not evident in the picture itself.

Manuscripts

Type your manuscript clearly on standard 8½" x 11" paper. Make two carbon copies—one for the editor and one for yourself.

And, always use double spacing. This permits insertion of additional material or corrections between the lines by the editor.

At the top left of each page after page 1, put its title and your name and address. At the beginning of the article, in the upper right corner, list the approximate number of words and number of illustrations you are submitting.

Submitting Color

Whenever possible, send your original color transparencies. Small transparencies (35mm., 2¼ x 2¼) should be sent mounted for easy handling, either in standard cardboard frames or between glass. Large transparencies may be mounted in larger cutout cardboard frames and backed with matte acetate for easy viewing.

Put your name and address, as well as a picture title, on the mounts of small slides. Number them and add technical data and other pertinent material typed on correspondingly numbered caption sheets. Send these caption sheets in the same package as the slides.

Caption sheets may be attached directly to larger slides.

Keep in mind that color poses mechanical as well as editorial problems to editors. Naturally, LEICA PHOTOGRAPHY is interested in Leica transparencies made only with Leica lenses. Other magazines may accept other size transparencies. Some may accept only 2¼" x 2¼" and larger sizes. If you're in doubt, query the editor first.

And, if you're submitting with cover use in mind, be sure your shot can be cropped to fit the cover format without ruining its composition.

Mailing

Mail your manuscripts, unfolded, in large strong envelopes, accompanied by necessary illustrations.

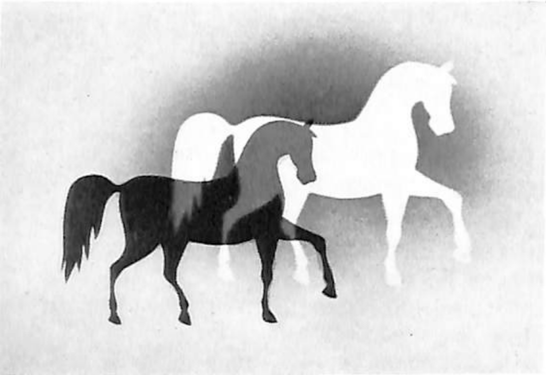
Protect your photos with a sheet of corrugated cardboard slightly larger than the print. The regular photo-mailers you can get in stationery or photo supply shops usually give ample protection. Mark all packages containing photographs: "Photographs! Do Not Bend or Fold!"

You can ship 35mm. color slides in the boxes used to return them from the finishing laboratory if you like. Glass-mounted transparencies should be placed between layers of corrugated cardboard. Corrugated should also be placed around the box itself before you wrap it. Mark packages containing glass slides: "Fragile! Handle With Care!"

Larger transparencies may be mailed like prints. And if you want your pictures and manuscript back, don't forget to enclose return postage! And include a self-addressed return label.

Don't attempt to send captioned pictures or manuscripts as Parcel Post—they are First Class mail. You can get more details about this from your postmaster. And, if your pictures are particularly valuable, register or insure them. If you are in a hurry to get the pictures to the editor, use Air Mail, Special Delivery.

James J. Manning, Ph.D. | New York, N. Y.



GOODBYE OLD PAINT

New Photo Identification System Keeps Ringers Off Racetracks

Early in the 1920's racing was in transition from the sport of kings to its present status as the world's greatest spectator sport. Turf leaders and racing officials faced new and perplexing problems. In those years, most people connected with racing took great pride in the integrity of their oral agreements and sealed some of their greatest transactions and fabulous wagers with an accepted handshake. But, as Jimmy Durante says, "There is always a wise guy in the crowd." In this instance it was a thoroughly dishonest but colorful character named Peter Christian ("Paddie") Barrie.

Most of Barrie's color was purchased in the form of paint, which he applied to race horses to change their identity. The rest of the color he acquired by "ringing" horses from Havre de Grace to Agua Caliente. Paddie ("the Ringer") Barrie and his associates bought a one-time stake horse from Marshall Field. Paddie painted new body marks on the horse, first in one design, then in another. He ran the horse under four different names in the cheaper races and won a fortune betting on him. Before Barrie was deported, he showed up at a dozen different tracks, disappeared when things got warm, and returned to another track.

Many safeguards have been introduced into racing over the years to protect the horse owners, management, and particularly the racing public. The starting gate, film patrol, photo-finish camera, saliva and urine tests, veterinarian inspection and many other safeguards are now well-established features of modern thoroughbred racing.

Ringing Out The "Ringers"

Perhaps the greatest protection introduced in recent years is the new positive Jockey Club Universal System of Horse Identification. Often the greatest human errors and embarrassment hinge on mistaken identity of persons, places, or things. But, to a thoroughbred horse owner, trainer, or bettor, there is no greater tragedy than to have one's own horse beaten in a race by a horse racing under an alias—a "ringer."

Pinkerton's National Detective Agency and the staff of The Jockey Club early in the 1940s explored the possibility of a positive system of horse identification, based upon the natural God-given markings of each thoroughbred race horse. Fundamentally, they sought a method corresponding to the human system of fingerprinting employed by the FBI and police departments throughout the world. The horse's "chestnuts" or "night-eyes," a horny growth on each of its four legs, were found to offer a likely means of positive identification.

In 1952, after presenting some of my discoveries made from a study of a limited group of horses, I was engaged as a consultant expert in identification to conduct scientific research on the identification of the thoroughbred horse. Many of my ideas sprang directly from my work in human identification techniques developed as a criminologist.

A representative sample of more than 600 thoroughbred horses was examined, catalogued and photographed, and an accumulated file of over 50,000 photographs of thoroughbreds was examined in two years of study. The discovery that nature is just as prolific in the thoroughbred horse specie as in the human specie, even to such details as "chestnuts" and fingerprints, was hardly startling. But it was most welcome news to Pinkerton's National Detective Agency, The Jockey Club, the New York State Racing Commission, and others who safeguard the genuine interests of the sport. No two corresponding sets of "chestnuts" were uncovered in this intense research, nor have been to this date, among the many thousands of thoroughbred horses identified.

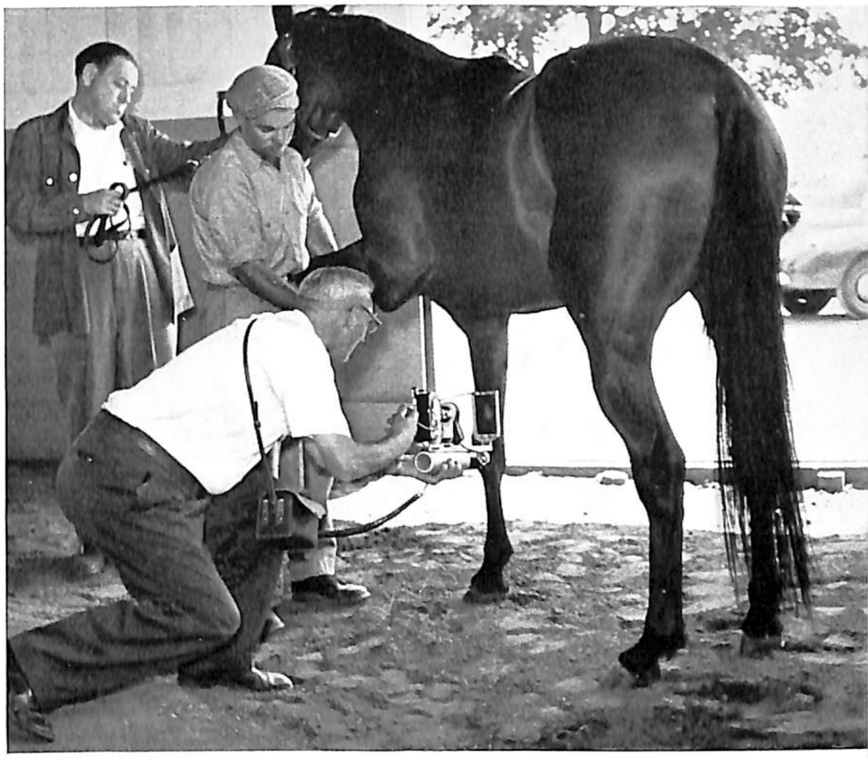
These distinctive "chestnuts" were considered worthy of closer evaluation and study. The author originated a system of classifying the "chestnuts" in a manner analogous to that used for human fingerprints, based upon two variable factors—(1) the size and (2) the distinctive pattern of the "chestnut." These classified "chestnuts" are now the keystone of The Jockey Club Universal System of Horse Identification adopted for the New York race tracks in 1953, and since adopted in the middle west and Florida. So are other important distinctive natural characteristics of the horse: sex, color, age, head and leg markings, cowlicks, dimples, and patches. These have all been reduced to a numeric and alphabetic code which in turn may be punched into the IBM key punch card system. These punched cards when sorted mechanically enable a horse identifier to locate in a matter of minutes, from a file of many thousands of such cards, any race horse which had been previously entered in the file. The front and side views of the horse are photographed, its pedigree, foal certificate and other descriptive details are placed on the identifying composite photograph of the horse prepared prior to its entry in a race.

"Chestnuts" Are Mysterious

Scientific examination and analysis of the "chestnuts" on the horses' legs and a careful search of literature have failed to uncover any logical explanation or reason for these marks. After a full year's growth, these "chestnuts" remain unchanged in their distinctive size and shape during the horse's lifetime, the only growth being outward from the skin's surface, and not a factor in classification. It takes but a minute or two to measure the peripheral area of the "chestnuts" at the skin's surface working from a photograph taken to scale. The distinctive patterns or shapes are readily classified from a chart I based upon characteristic units in the design or pattern. These units are arcs, peaks, points, and plateaus, corresponding to the loops, arches and whorls, units of the human fingerprint system.

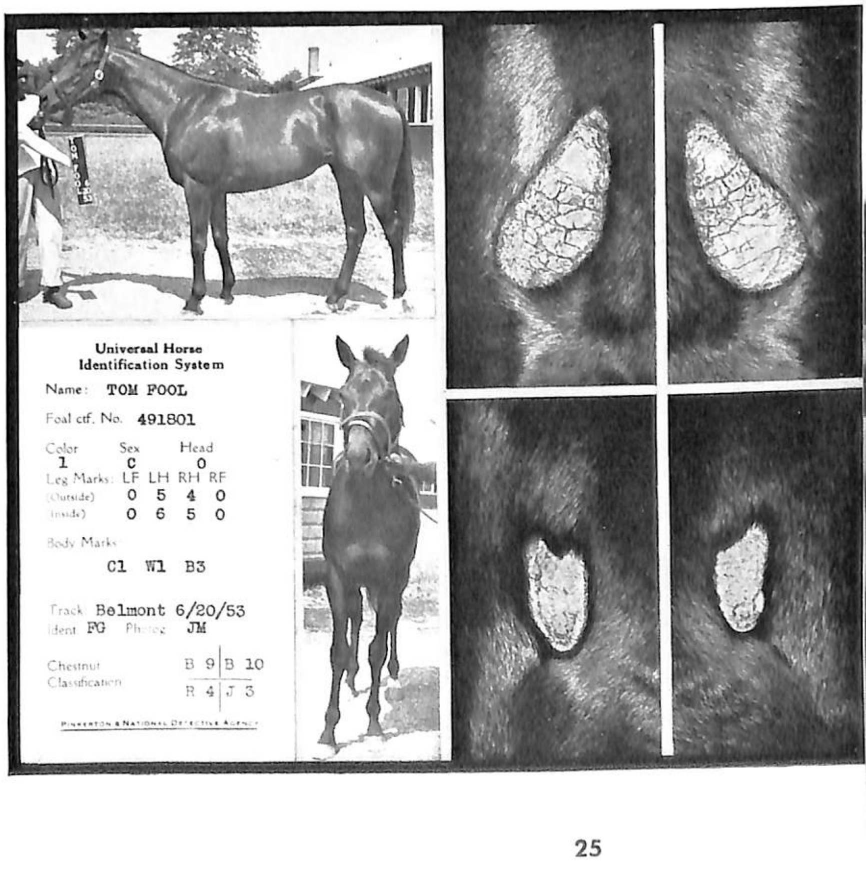
The author also developed a special photographic device to accurately record to scale these distinctive "chestnuts" of the thoroughbred horse. The heart of this device is a Leica IIf with an Elmar f/3.5 50mm. lens synchronized to a Mighty-Midget stroboscopic close-up attachment. All settings are fixed and an international standard is incorporated into the system to guarantee the accuracy and precision of each photograph. This "chestnut" camera is simple to operate, as simple as a fingerprint camera, yet it takes excellent photographs under the most adverse weather conditions. We can readily record the four "chestnuts" in a minute or so even on a high-spirited horse.

The search for an infallible means of horse identification has led to a system comparable to the human identification system. The racing public has seen the last of the Paddie Barries and their paint pots; another safeguard has been established for the protection of the sport.



THOROUGHBRED "FINGERPRINTS" are quick and easy to photograph with the author's apparatus. Photographer is from Pinkerton's National Detective Agency, Inc.

HORSE "CHESTNUTS" are important to the new identification system. Code card permits use of punch card sorting for quick reference.



Universal Horse Identification System

Name: TOM FOOL

Foal ctf. No. 491801

Color	Sex	Head
1	C	0

Leg Marks:	LF	LH	RH	RF
(Outside)	0	5	4	0
(Inside)	0	6	5	0

Body Marks

C1 W1 B3

Track Belmont 6/20/53

Ident FG Photog JM

Chestnut Classification

B 9	B 10
R 4	J 3

PINKERTON'S NATIONAL DETECTIVE AGENCY

"Infrared," we are told, means "below the red." Most of us think of infrared film as being used for technical photography and overlook its possibilities for unusual landscape shots.

I have found infrared film produces outstandingly different landscape pictures. What's more, it shows distant scenes more clearly than the eye itself sees them because infrared light penetrates atmospheric haze; the film thus registers detail which our eyes cannot.

SEE LANDSCAPES IN A NEW LIGHT

Infrared Film Adds Drama to Outdoor Shots

William A. Diers | Jensen Beach, Florida

Special Sensitivity

Infrared films are sensitive to the infrared and extreme red region of the spectrum, but also to the blue region. So, we must use an infrared filter to absorb the blue and ultraviolet wavelengths, so that the picture is formed entirely by the infrared radiation. Infrared film will, when used with a medium or dark red filter (I use the Leitz medium Infrared II) make a blue sky black, white clouds white. And, since live green foliage, such as grass and leaves of trees, reflects infrared light, it photographs as white or very light grey. Shadows will come out black unless some object acts as a reflector. Green grass and white sand make good reflectors.

The photographs used in this article were taken on Eastman Kodak Infrared film No. IR 135, 20 exposure roll (Eastman also makes a High Speed Infrared film, but as yet I have not tried it). I used my Leica IIIf, Summicron f/2, 50mm. lens, and the Summaron f/3.5 wide angle 35mm. lens with Leitz medium Infrared II filters and lens hoods. My shots were hand-held at 1/30th of a second (though it is better to use a tripod at this shutter speed) at f/4.5 (halfway between f/5.6 and f/4). Some were taken at f/4 in bright sunlight, which we usually have here in Florida all the year round (ADV.—Ed.), between 10 a.m. and 4 p.m. The whole roll was taken in two days.

Processing Infrared

You can develop infrared film in a Rondinax, Correx, or similar tank by the time and temperature method. But give it shorter development than other films in order to reduce the contrast. And be sure your darkroom is really light-tight. A darkroom that is all right for other film may not be light-proof for infrared. To check this, put a small piece of unexposed infrared film in the darkroom for awhile, shutting the room up tight. Then develop the piece of film to be sure it isn't light struck. Eastman says you can use their Kodak Safelight Filter, Wratten Series 7 (Infrared) in a suitable safelight lamp with a 15 watt bulb at a distance of not less than four feet.

The film used to take the illustrations for this article was tank-developed in D-25 at 72°F. for 19 minutes. The enlargements were made on Varigam single weight glossy paper, using D-72 developer.

Images formed by infrared rays focus slightly behind the focal plane of visible light, hence the reason for the "R" (infrared index mark) on Leica lenses.

When focusing the Leica for infrared, focus very carefully with the rangefinder in the usual way, then set the scale to the "R" marking (infrared index mark) on the lens mount. The Leica camera instruction booklet explains the use of the "R" index marking better than I, therefore, I will quote from it:

"In addition to the main index, Leica lenses have a second index denoted by 'R' which serves for focusing when taking INFRARED photographs (with the exception of the 28mm. and 35mm. wide angle lenses with which maximum sharpness in the case of infrared exposures always lies within the depth of field). The lens is first focused in the usual manner, then the helical mount moved until the index 'R' points to that position on the distance scale which was first indicated by the main index." Also be sure to use the "R" index at infinity when the Leica rangefinder calls for the infinity setting.

All Summitar, Summicron, and Summarit 50mm. lenses are marked with the "R" setting, as are also the Hektor 125mm. f/2.5, Telyt 200mm. f/4.5, and the Telyt 400mm. f/5. Certain Elmar 50mm. and 90mm. and Hektor 135mm. lenses do not have an "R" index. To focus them for infrared, set the distance opposite the f/6.3 (you will have to interpolate this) setting on the right half of the depth of field scale on the lens mount.

And, if you have the following older Leica lenses that are not marked with the "R" index, and want to use them for infrared photography, here are the settings: Hektor 50mm. f/2.5, set to f/6.3; Summar 50mm. f/2, set to f/2 on the D.O.F. scale.

Exposure meters may not give reliable readings for infrared, since daylight varies in its ratio of visible to infrared radiation. This fact makes filter factors uncertain, also. I would suggest that as a starter for nearby subjects, you set the aperture to f/4.5 (halfway between f/5.6 and f/4) with the shutter speed dial set at 1/30th or 1/25th of a second (depending on your Leica model). Use a Leitz Infrared II filter, a lens hood on your lens, and have a bright sun shining full on the subject. For distant views, stop the lens down to f/8, using the same shutter speed as above. As I said previously, it's best to use a tripod at these speeds, but with a steady hand you can hand-hold the camera successfully.

Of course, the exposures given above are to be used only as a basis. Conditions may call for shutter speeds and "f" stops changed to suit the situation. But I believe they will do as a starter until you build up some experience with infrared.

You can get infrared film in 20-exposure daylight loading magazines, and also in 50' bulk rolls to load Leica magazines for any number of exposures you want, up to 36.

Here are some precautions to take when using infrared:

(1) Be sure it is fresh. It loses some of its speed if the film is old.

(2) If the film is to be kept any length of time, keep it in a cool place. Heat may fog the film (heat rays are infrared rays).

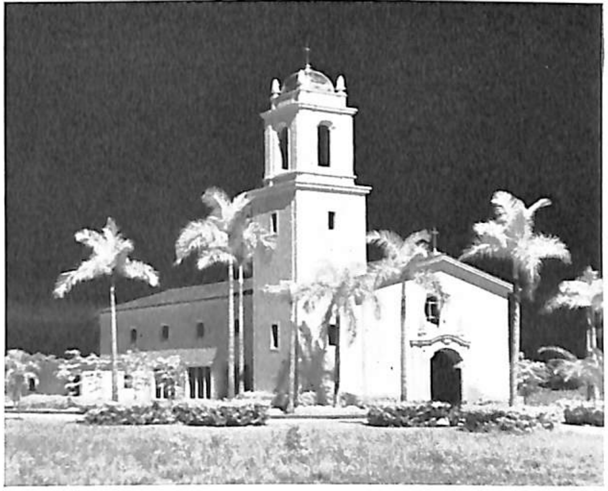
(3) Be sure to load and unload the camera in subdued light.

(4) Keep your camera out of the sun as much as possible when not in use.

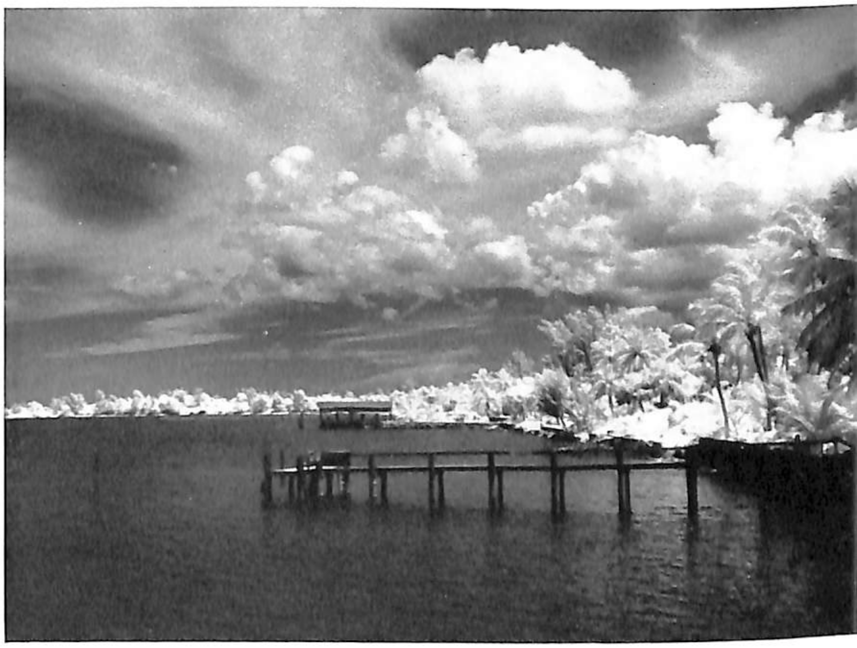
(5) Keep the lens cap on the lens, removing it only when ready to shoot a picture.

(6) Don't forget the "R" index focusing mark.

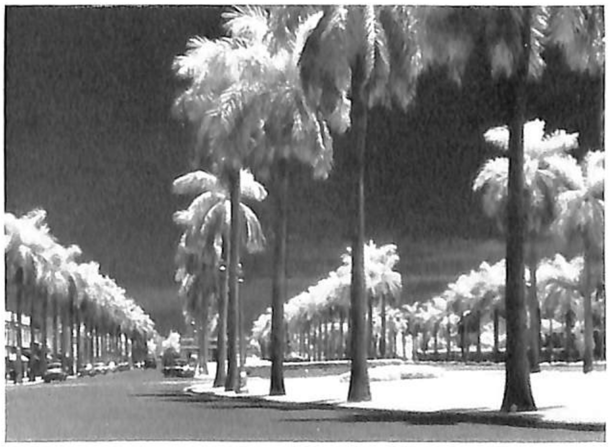
(7) Be sure the darkroom is safe for handling of infrared film.



DRAMA COMES NATURALLY to architectural subjects in infrared. Light walls against near-black sky show building lines to best advantage. IIIf, Kodak Infrared film, Summicron, f/4.5 at 1/30th, Leitz Infrared II filter.



WATER SCENES look startlingly different. Sky and water reflect little of the longer wavelengths, clouds and foliage much. IIIf, Kodak Infrared film, Summicron, f/4 at 1/30th, Leitz Infrared II filter.



EVEN STREET SCENES with trees and foliage in them take on an air of fantasy when you shoot infrared. IIIf, Kodak Infrared film, Summicron, f/4 at 1/30th, Leitz Infrared II filter.

Ed. Note: Eastman's new color film opens up many new possibilities for Leica shots—especially with high-speed lenses. Naturally, everyone is curious as to what this extra-fast new color film will (and what it won't) do. So, we went right to the source for answers. But even at Kodak, the answers were necessarily tentative because the film is so new. Don Nibbelink, who has run a considerable amount of Ektachrome through his camera, gives you a good, practical send-off toward your own experiments with this film. We think you will find the answers to most of your questions about it in this article.

Some Facts About 35mm. Ektachrome

THE NEW LOOK IN COLOR

Don Nibbelink, F.P.S.A. | Technical Editor, Eastman Kodak Co.

The new Ektachrome—What's it really like? Is it for me? How does it compare with Kodachrome film?

First, let me say that the following information is tentative. That becomes logical when you stop to consider that this new film is so very new that no one has had much experience in shooting it. And that also explains why we have only "some" of the answers that our customers are asking about it.

So, use the following information—which is the best we have available—only as a guide for your own taste in shooting your first few rolls.

More Speed

First, let's compare Daylight Type Ektachrome Film with Daylight Type Kodachrome Film. It is about three times as fast as Kodachrome. The basic exposure for outdoor scenes in normal sunlight is 1/50th of a second between f/11 and f/16. However, in my own personal picture taking, I have gone to 1/100th of a second at about f/9, which is, of course, an equivalent exposure. I feel that most miniature camera lenses have adequate depth of field even at fairly wide apertures, and one of the best ways to utilize this added speed is with an increased shutter speed. On the other hand, the speed of Ektachrome film will, of course, mean a greater depth of field because of smaller lens apertures which will be used, and "easier" picture taking in shade and on dull days. And, think of how that extra speed multiplies the number of picture-taking possibilities! Another way of looking at it is that *in effect, the new Ektachrome film turns an f/3.5 lens into an f/2.1 lens; or, an f/2 lens into a fantastic f/1.2 aperture!*

But, let's be frank. The new Ektachrome film does not have the same superior definition as Kodachrome. But, it does have much better definition than the old type Ektachrome film. As a matter of fact, why don't you try this with your first roll—after having processed it, put it in a projector. And, after focusing it as sharply as possible, walk up to the screen and see for yourself how good the definition is.

What About Filters?

How about filters with the new film? Ordinarily, for sunny daylight shooting, you need no filters. Filters, such as the Kodak Skylight Filter and the Kodak Pola-Screen *(or Leitz Skylight or Polarizing Filters—Ed.)* can, of course, be used with about the same effect on color balance as you would expect with Kodachrome. In other words, use the Skylight Filter in every case with the new Ektachrome film as you would with Kodachrome.

You can also use Daylight Type Ektachrome Film with high speed electronic flash lamps. However—and this is also a tentative suggestion—with flash units having an exposure duration in the 1/500th to 1/1000th range, shoot at about one stop less than you would normally use for Daylight Kodachrome with the same flash unit. When the exposure is shorter, the speed difference between the films may be less. Like Kodachrome, the new Ektachrome needs no filter for electronic flash work. However, this matter of filters for flash is largely personal preference. For my own shooting under these conditions, I do not use a filter for either type of film. One thing, though. It is suspected that electronic flash tubes may yellow slightly with increasing use. After hundreds of flashes, that is. After this, the color balance of the tube seems to level off. When a unit is new you may find that a slightly yellowish filter, such as one of the 81 series, is desirable. But, after the unit has been "broken in" you will need no filter.

Color Balance

On the average, Ektachrome seems to be a little warmer than Kodachrome. Of course, Ektachrome and Kodachrome are based on two different processes. So, it would indeed be strange if *identical* results were obtained. No manufacturer of photographic materials claims absolutely accurate color material. There is no such thing as "accurate color reproduction." There is only "pleasing" color photography. Naturally, color reproduction with the new Ektachrome film is difficult to describe with words, just as it would be difficult to describe a new and exotic perfume. But, let me say from my own experience that the color balance is wonderful! And since color balance and the matter of contrast are so closely interrelated, let's talk about both of these matters together.

One of the things that you will be pleased with when you see your first few rolls of Ektachrome film is the color saturation of red objects. Compared with Kodachrome, the reds are "redder," or more highly saturated. This has been achieved in Ektachrome because of different dyes, not because of a higher contrast. This effect has its by-product benefits. Since browns and related shades of orange also have red in them, they too will be more pleasingly rendered. In addition, greens and blues will be softer. However, this softness of the blues such as found in sky areas is actually due more to a lessening of the contrast in Ektachrome film than most photographers are accustomed to in the more brilliant Kodachrome transparencies.

Certainly, the overall effect of contrast is lower with Ektachrome than with Kodachrome. This has both advantages and disadvantages, depending upon personal preferences and the type of subject being photographed. For example, for subjects with extremely high inherent contrast, Ektachrome film will do a much better job. On the other hand, in scenes of low contrast such as those taken on overcast days or of misty atmospheric effects, Kodachrome will give a little more "snap." All of which creates a dilemma for me personally. It makes me wish that I had two cameras with me constantly — loaded with each type of film to use on appropriate subjects. One more word about this matter of contrast: Where an extremely high maximum density is desired for "pitch black" results and for sharp clear brilliance, then of course, Kodachrome is the film to use.

The lower contrast, you'll soon see, is a helpful feature in taking ordinary flash-on-the-camera shots. At best, this lighting is uncomplimentary, causing hard black shadows. Besides, it "falls off" rapidly over the subject area. The new Ektachrome helps to solve these lighting problems with lighter shadows and less "lighting difference" between the person closest to the camera and the one farthest away. In shooting candid group shots, such as at parties, receptions, etc., with flash-on-the-camera, Ektachrome is, therefore, the film to choose.

Type F Ektachrome

Ektachrome film is also available in a Type F, color-balanced for clear flash lamps of the No. 6 and 26 type. There is no Type A Ektachrome Film but Type F can be used satisfactorily for tungsten situations (such as available light and stage photography) with excellent results.

The advantage of this new Type F film is that you need no filter for most popular flash lamps. You can use it outdoors in daylight with a Kodak Daylight Filter for Type F color films (Kodak Wratten Filter No. 85C) over your lens. Under these conditions the basic setting for average subjects in sunlight is 1/50th of a second between f/8 and f/11. Pictures made with the Type F film-"conversion" filter combination in daylight are *close* in color balance with comparable pictures made with Kodak Ektachrome Film, Daylight Type. But for *optimum* color results, use Daylight Type film for daylight picture taking. All that can be said for now is that in emergencies, the Type F material, properly filtered, will give satisfactory outdoor transparencies.

Processing

Another important thing about the new film is that you can process it yourself, or give it to independent laboratories and finishers. *The new Ektachrome film will not be processed by the Eastman Kodak Company.* Should you not wish to process the film yourself, see your local Kodak dealer about arrangements for processing. Right now, there are two types of Ektachrome processing kits and chemicals. *Those intended for use with Kodak Ektachrome film in miniature sizes are labeled PROCESS E-2.*

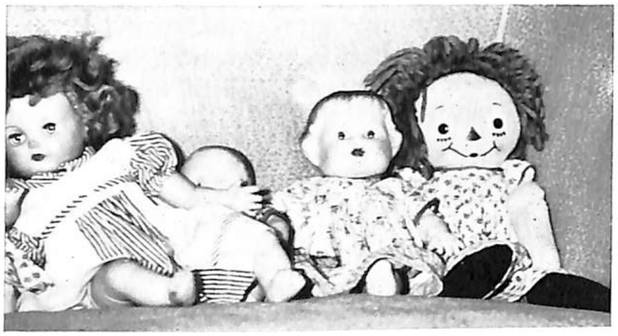
Advanced color workers will be interested to know that increasing the time of first development will result in an increase in speed and contrast. But the penalty for this is to shift the color balance toward the magenta. Usually, that is. Each emulsion may differ slightly in the degree and nature of this shift. For pictures that are known to have been underexposed, increasing first development by about 50 per cent will give about a one-stop increase, *but the color balance of the Ektachrome transparencies will not be ideal.* Since the amount and direction of the color balance shift varies with different emulsions, we do not have any information as to filters, etc., which will correct the situation in advance in every case. But where more speed is *essential*, prolonging first development considerably may produce relatively satisfactory results. Keep in mind, however, that if you want really *good* color results, you should hold the first development time at 10 minutes ± 15 seconds.

Best of all features of the new Ektachrome is the immediate availability of the picture. A finished Ektachrome transparency can be ready for projection in about an hour and a half after making the film exposure.

Hope you like your first Ektachrome results as much as I do mine.

SIDE LEITZ

Correction. Our article on Adox film in the Winter 1954 Issue was in error on one point. Components of the two developer formulas were given in "gr." (grains), rather than "gm." (grams). The correct measurement is grams (gm.).



Lorrie Pollock

Kid Stuff. When Norman Pollock, Leica dealer in Middletown, N. Y., tells a customer that a Leica is so simple that a child can operate it, he has pictures to back up what he says! For the past year, his daughter Lorrie, 4½, has asked Daddy if she might use his Leica each time she saw him using it. Recently, while Daddy was taking color shots of Lorrie, she decided to take some of her dolls. As Norman says, "I set the exposure for her and then left her to her own devices."

Lorrie focuses, composes, and handles her own lighting (see cut). The picture of the dolls is from a Kodachrome original.

Self-Timers. Since the IIIf has had a built-in self-timer, we have had to repair several of them—but not because anything is wrong with the mechanism itself. The self-timers were damaged by overeager photographers. Owners had tried to wind the film advance knob and set the shutter *while the self-timer was still buzzing its way through a delayed exposure!* And, naturally, this bollixed up the works. You can set the self-timer *before* you wind the shutter; or, you can set it *after* you wind the shutter. But, once the self-timer is in operation, *don't* try to wind the film advance knob.

No! No! No! Like a new car or a new pair of shoes, your new "Chico" Flash Unit may need a little breaking in before the two parts of the housing separate easily. The first time you want to change batteries, it's possible that the housing and working parts may stick a bit when you try to separate them.

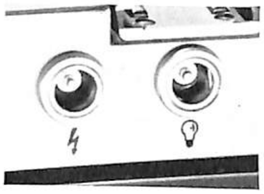
If they should, don't forgoshsake take a pair of pliers, grab the foot of the unit and yank! Easy does it.

First, be sure that no connecting cord is plugged into the back of the unit. A cord socket fits through the outer shell of the unit and into an internal socket, preventing separation of the shell and the "works."

Take the foot of the unit firmly between your thumb and forefinger (or slip the foot into the camera accessory shoe) and grasp the outer shell with your other hand. Then gently wiggle the foot and pull on the outer shell at the same time. This should loosen the grip these two parts have on one another (they're made to close tolerances) and free the "innards" from the shell.

If you have an adjustable bracket, it's easier still. Just mount the unit in the bracket, hold the bracket in one hand, the shell in the other.

With use, the housing parts will gradually "break in" and work smoothly without binding.



Crossed Wires. A typographical error (since corrected) in early shipments of instructions for the Leica M 3 may confuse you. The book's outer cover unfolds to show front and back views of the camera, and each part is labeled. On the picture showing the back of the M 3, #18 indicates the socket for electronic flash, #17 the socket for conventional flash bulbs. *But, on the accompanying explanation, the descriptions are reversed.* The correct and easy way to choose the right socket for the type of light you are using is to check the symbol under the socket. The electronic flash socket has a lightning flash, the flash bulb socket a small engraving of a flash bulb.

M 3 Flash Socket Plugs. Current M 3s are arriving with two small white plastic plugs filling the flash connector sockets on the camera body. These have no function except to protect the socket from dust and damage during shipment and during later handling. You can pull them out and throw them away if you prefer. Or, even better, leave them in place except when you are shooting flash.

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ADOX film is manufactured by Dr. C. Schleussner Fotowerke, GmbH, Frankfurt a.M., Germany, one of the oldest manufacturers of film and photochemicals. ADOX is now being distributed in the United States exclusively through franchised Leica dealers. ADOX is made in three speeds: KB-14 (ASA 16); KB-17 (ASA 32) and KB-21 (ASA 80).

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